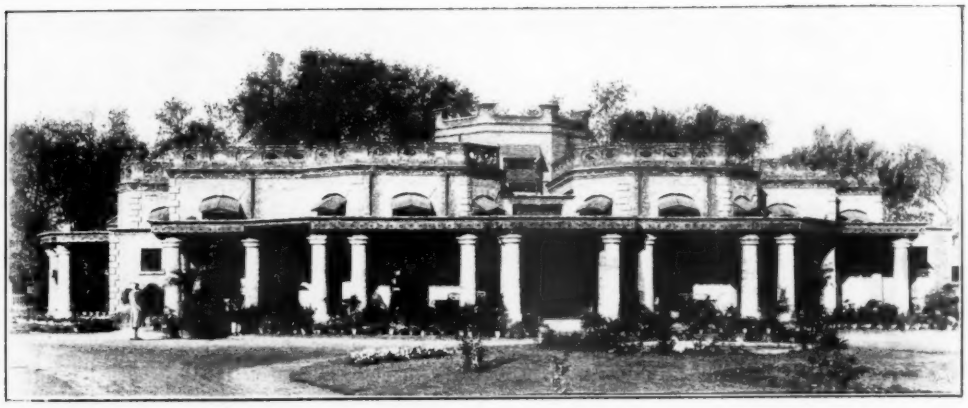

Type of Bungalow in the Plains.

EUROPEAN ARCHITECTURE IN INDIA.

By James Ransome [*F.*],

CONSULTING ARCHITECT TO THE GOVERNMENT OF INDIA.

Read before the Royal Institute of British Architects, Monday, 23rd January 1905.

THERE has been in India of late years a tendency to erect buildings in the styles, and upon the lines, of those which are found to be suitable in England, and it is the object of this Paper to demonstrate the obstacles which oppose this practice, and to stimulate discussion upon the advisability of its continuance as a principle. For though the dearth of good European buildings in India is undoubtedly largely due to the lack of proper architectural training on the part of their designers, yet it is at least open to debate whether this deficiency may not be, in an even greater measure, the result of an insistence upon European traditions in the face of climatic opposition.

In order that those who have not visited the country may be able to form an opinion upon this subject, I will endeavour to describe briefly such of its main conditions as must necessarily influence its architecture.

Labour in India is cheap and abundant, and the native workman is capable of achieving the highest degree of excellence in any of the building trades and arts. It is therefore often within the limits of economy to introduce carving, inlaying, and general elaboration of detail into Indian work, to an extent which would be extravagant in other countries.

Left to himself, however, the native workman does not, as a rule, achieve success in the building line. He has an Oriental preference for show rather than merit, and is incapable of appreciating the virtue of reserve or the depravity of pretence. He is, moreover, slow to assimilate extraneous ideas; and, since proper supervision of architectural detail is often an impossibility, it is probable that he arrives at best results when working, under restraint, upon the lines to which he is accustomed.

In natural building materials India is rich, and yields freely many varieties of good building stones, marbles, slates, limes, clays, and timbers; but because many of its resources are undeveloped, and also on account of the cost of freight, restrictions in the matter of even natural building materials are not infrequent, and it is sometimes sound economy to import

these from other countries. For most of its manufactured materials India has also to look elsewhere, for, apart from bricks and tiles, it may almost be said that no building materials are manufactured in the country.

As excellent lime is usually procurable, Portland cement is but little used in India on account of its expense; but its absence has materially limited the use of concrete for purposes which it may be made to serve. For it is generally understood that lime concrete cannot be successfully reinforced with iron; and though from experiments I have made I am inclined to think that this belief may be unfounded, its acceptance has had a marked effect upon the buildings of a country in which destructive insects preclude the use of structural timbers. It has resulted in the very general employment, in floors and roofs, of arched construction, which presents difficulties in regard to internal decoration, and has been permitted to dictate the lines of plans that might otherwise have assumed better shapes.

It is probably due to the presence of the white ant that lath-and-plaster work has never come into general use in India, where something of the kind is much needed to resist sound and heat.

I have been unable to ascertain that any serious attempts have been made to render woodwork immune from the ravages of the white ant, which menaces the life of every piece of timber (teak excepted) in the plains. Tar is of but little use in this respect, as it does not sufficiently impregnate the wood. It is, moreover, liable to set up dry-rot if applied to unseasoned timber, and properly seasoned timber is difficult to obtain in India. Treatment with creosote or Avenarius Carbolinium might be more successful: but in any case the use of metal lathing should now enable lath-and-plaster work to take the place of the sagging ceiling cloth and warped match-boarding which have hitherto usurped its duties.

Certain customs regarding sanitary matters have until recently rendered a separate bathroom, approached from outside, a necessary adjunct to almost all habitable rooms; and though latterly modern systems of drainage have been developing in the larger cities, the older methods have influenced, and will continue to influence for many years, the treatment of plans in this respect. Considerable ingenuity in planning is required for the successful disposition of these bathrooms, which, with their external staircases, form more often than not the most salient features in an Indian building.

Except in the comparatively few districts where earthquakes are of frequent occurrence, and in the case of buildings erected immediately after such disturbances, the possibility of their occurrence does not appear to have influenced the construction or designs of buildings; on the contrary there seems to be a feeling that even the smaller buildings are incomplete that do not boast some sort of tower, dome, minaret, or turret.

Cyclones affect construction rather than design, while dust storms render it advisable that all apertures ordinarily left open may be closed on occasions. In many districts the prevalence of flies necessitates the addition of gauze shutters to every opening, which requires special treatment if it is to escape disfigurement.

Although the rainfall over India generally is considerable, and its extent renders long gutters in a building unsatisfactory, it is not, as a rule, of so driving a nature as that to which England is subjected, and it is therefore less difficult to exclude from buildings. It is probably owing to this, and to the fact that practically the whole of the rain falls at one period of the year, when special steps are taken to deal with it, that many very inferior forms of roof-coverings are in vogue in India which would not be tolerated in this country. A really water-tight roof is an unusual luxury in India, and as failure in this respect is attributed to the severity of the rains rather than to the inefficiency of the roofs, but little effort has been made towards their improvement.

The roofs of most of the larger old European buildings were flat and covered with mud, which, if sufficiently thick, is an excellent non-conductor of heat, but has the disadvantage of requiring constant attention during the rains. With a view to overcoming this defect concrete is now more usually substituted, and as on account of expense it is not, as a rule, more than four or five inches in thickness, its resistance to the sun's heat is inconsiderable. Various devices, such as covering the roofs with large inverted jars or grass mats, are resorted to in order to remedy this; but most of these are open to objection, and it is probable that a better plan would be to build these roofs hollow. It has been objected that hollow roofs and walls would be no cooler than solid ones unless the intermediate spaces were ventilated, which is not practicable; but experiments do not appear to have been made in this direction, and I am inclined to think that a building constructed with hollow walls and roofs would be considerably cooler than one in which these were solid.

Latterly, pitched roofs have come increasingly into use in India; and though these are resented by some as being contrary to the traditions of the country, they are likely to survive the prejudices that exist against them.

Many of the old European bungalows had pitched roofs covered with thatch, which is undoubtedly the most successful roofing material for resisting heat. Unfortunately, however, the disadvantages which it possesses have even greater force in India than in this country, and it is undesirable that its adoption should become at all general.

It is something of a surprise to find that sheet iron, either corrugated or plain, is largely used for covering the roofs of Indian buildings, since it offers but little resistance to the outside temperature, is very noisy and rarely water-tight during the rains, requires constant attention, has no lasting properties, and is always unsightly; and that it can be quickly and economically laid seems inadequate compensation for its many disadvantages.

It is customary to paint these iron roofs a bright red, as it is held by some that this treatment gives to them the appearance of being tiled; but I have been unable to detect this similarity in any of the roofs I have seen thus treated.

Many varieties of patent interlocking tiles of single thickness are also much used for roofing, and are but slightly more successful than the iron sheeting in resisting temperature and rain.

Slated roofs are comparatively rare, even in slate districts; and as in most instances the slates are cleft thin and improperly laid, with insufficient pitch and lap, and secured by one iron nail which very soon rusts through, they have not achieved popularity.

In Rangoon, where the rains are very heavy and of a driving nature, it is customary to roof with wooden shingles, which are found to be satisfactory; yet plain flat tiles laid similarly are not used in India, though there appears to be no reason why they, or thick slates properly laid, should not give as good results in that country as elsewhere.

In most parts of India, owing to the dryness of the climate, buildings age but slowly, and one may look in vain to Nature to soften the hard lines and mellow the plain wall spaces. These are likely to retain all their pristine crudity for many years; and as the customary treatment of wall facings in India is inimical to picturesque effect, it has come to be an accepted axiom that plain wall spaces must be avoided. It is inevitable that this restriction should operate detrimentally upon the designs of buildings in which expense is to be considered, resulting as it does in the introduction of spurious construction and misplaced ornament.

In a country where buildings are rarely to be seen except beneath a brilliant and cloudless sky, the influence of cast shadows calls for greater consideration than in places blessed with less sunshine; hence much of the European work in India appears at its best only on the

comparatively rare occasions when the sky is clouded. The native work is often richly inlaid with marbles, stones, and tiles, and when carving is employed externally it is usually in low relief. These forms of decoration are far more effective in the sunlight of the plains than are the bolder forms more characteristic of the English work.

It is the fate of most Indian buildings to be subjected to alterations and additions, in order to render them serviceable for purposes and conditions other than those for which they were originally intended; this is in no way encouraging to designers, but may be accepted as an apology for many of the inconvenient plans and much of the unsuccessful grouping so frequently exemplified in Indian buildings.

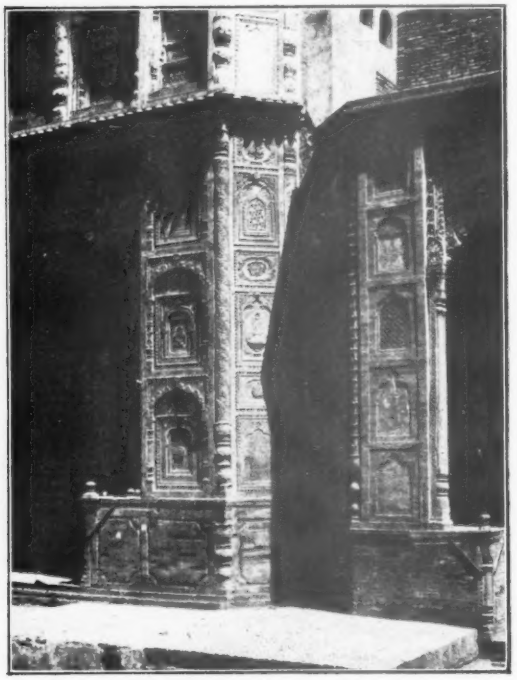

FIG. 1.—SPECIMEN OF NATIVE BRICK CARVING, LUDHIANA.

Pounded brick is much used in Indian mortar, and is found to give excellent results as regards the strength of masonry, but its effect upon the quality and appearance of brick facings has been disastrous; for as the mortar when wet is somewhat of the same colour as the bricks, no care is taken to keep the face of the work clean, and it is customary to flush up with mortar the whole of the facings, upon which are then ruled sham joints, the lines of which are dictated by the fancy of the workmen. This practice has led to the employment in facings of bricks of inferior quality, and but little attention is paid to thickness of joints or regularity of bond; indeed, it is usual to chip off the edges of the facing bricks in order that they may give a better key for the mortar. Thus the modern brick-faced buildings in India are of a pale crushed-strawberry colour, which bears but little resemblance to that of European brickwork; and as in many districts brick is the only available building material, and as it is now customary to leave facings unplastered, the general colouring of the modern portion of many of the cities leaves much to be desired.

Yet for the most part Indian bricks are of excellent colour and quality, and, as will be seen from the example of carved brickwork shown in the photograph [fig. 1], susceptible of sufficiently fine treatment. This photograph is of a native dwelling in Ludhiana, and gives a fair idea of the class of brickwork which the natives used to execute for themselves. The bricks are rubbed so that their joints are hardly perceptible, and the whole of the face is finely carved. Such work is abundant in many of the native cities, and is still being executed, but, unless encouraged by Europeans, will shortly cease to be practised.

So far I have attempted to describe some of the minor differences between building conditions in India and those of this country, and it now remains for me to deal with the temperature of India in so far as it affects building designs. For this purpose the climate of India may be classified under three headings—viz. that of the hills, that of the plains, and that of the coast—and though it will be understood that these must necessarily merge one

into the other, it is probable that by describing typical cases of each, some idea of the general conditions will be conveyed.

Simla will serve as an example of the hills, with its average day and night temperatures of 74 degrees and 61 degrees in the hottest month, and of 44 degrees and 34 degrees in the coldest month. These temperatures tally so nearly with those to which we are accustomed in this country, that, so far as heat and cold are concerned, there is no reason why buildings suited to an English climate should not serve their purpose equally well if transplanted to the hills of India.

Unfortunately, most of the buildings in the hills have been designed by those accustomed to dealing with the buildings in the plains, and the influence of the latter has been allowed a larger share in the arrangement of their plans than has been accorded to the climate. Hence the type of building we find ordinarily in the hills has rooms opening into verandahs, which contain the staircases, and offer the only means of access from one room to another. The Simla United Service Club is a good instance of this type of building in timber construction, and the old Imperial Secretariat (erected under the influence of a fire scare) is of similar arrangement but of iron construction [fig. 2]. The new Civil Secretariat has no verandahs, the rooms being served by a central passage—an arrangement which, if properly carried out, is more suited to the climate.

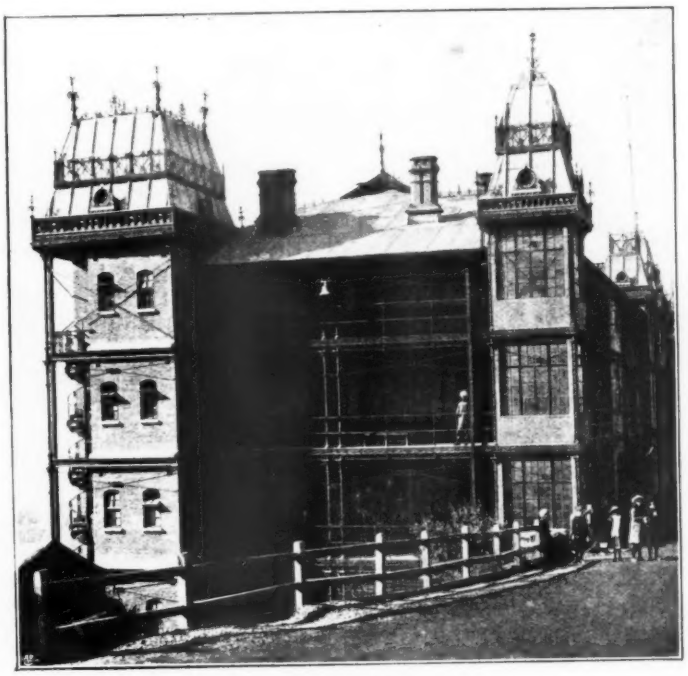

FIG. 2.—CIVIL SECRETARIAT, SIMLA.

In private dwellings it is customary to glaze these verandahs on account of the cold, and this treatment has the effect of restricting the light and air admitted into the living-rooms. These in consequence fall into disuse during the day, and are deserted in favour of the glazed verandahs, which have ordinarily the temperature of a hot-house during the day and are often bitterly cold at night. This unhealthy arrangement, which is probably responsible for much of the illness to which residents in the hills are subject, has been adopted at the Simla Hospital.

As an example of the temperature of the coast we may take Bombay, which has average day and night temperatures of 90 and 80 degrees during the hottest month, and of 82 and 68 degrees during the coolest month; while at Allahabad, which will serve as an instance of the plains, the average day and night temperatures are 107 and 79 degrees during the hottest month, and 74 and 48 degrees during the coolest month.

It will be seen from these figures, that while the temperature of the coast may be considered as uniformly hot, that of the plains, though rising many degrees higher during the hottest days, falls considerably at night, and is some 30 degrees cooler in winter than in summer. Hence it is customary in the plains to close all apertures and exclude the outside air during the hot days, while around the coast, which has usually the advantage of sea breezes, windows and doors are thrown open all the year round, and the windows are frequently left unglazed.

In the older buildings these opposite conditions produced a marked difference between the plans of buildings for the plains, and those for the coast: for whereas the former were, as a rule, compact, with lofty rooms grouped around a large central apartment usually unlit by

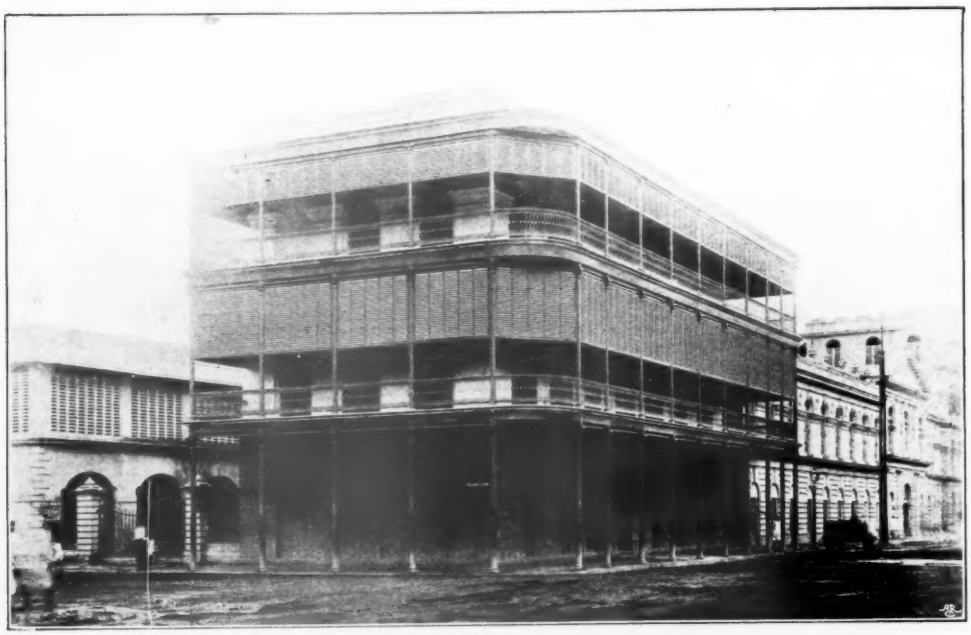

FIG. 3.—PRIVATE SECRETARY'S HOUSE, CALCUTTA.

windows, the plans of buildings for the coast were extended and arranged so that the rooms had as many outside walls as possible.

In the more modern buildings this difference is less marked, for on the one hand the introduction of cooling by evaporation has opened out the plans of buildings for the plains, while increased cost of building has curtailed the area of those for the coast. As a rule, however, the older arrangements were more satisfactory, and it is not desirable that the conditions which gave rise to them should be overlooked; it would be less detrimental to the comfort of buildings on the coast if economy were effected by curtailing the height of rooms rather than their area.

But whether on the coast or inland, the comfort of buildings in the plains of India is chiefly dependent upon the extent to which their walls are protected from the rays of the sun. Many of the European buildings are now built without verandahs; but as their omission entails great discomfort, and ultimately results in the disfigurement of the building by various devices

for protecting it from the sun, there can be no question as to the necessity for verandahs around the external walls of every habitable room except those facing north.

The Private Secretary's House at Calcutta is a good instance of a building originally without verandahs, which have been subsequently added to it on practical lines, and without regard to architectural effect [fig. 3]. It will be seen that the verandah openings are about 7 feet high, and that the space between them and the floor above is filled in with louvred screens. In spite of the unsightly appearance of this arrangement, it must, I think, be taken as a basis

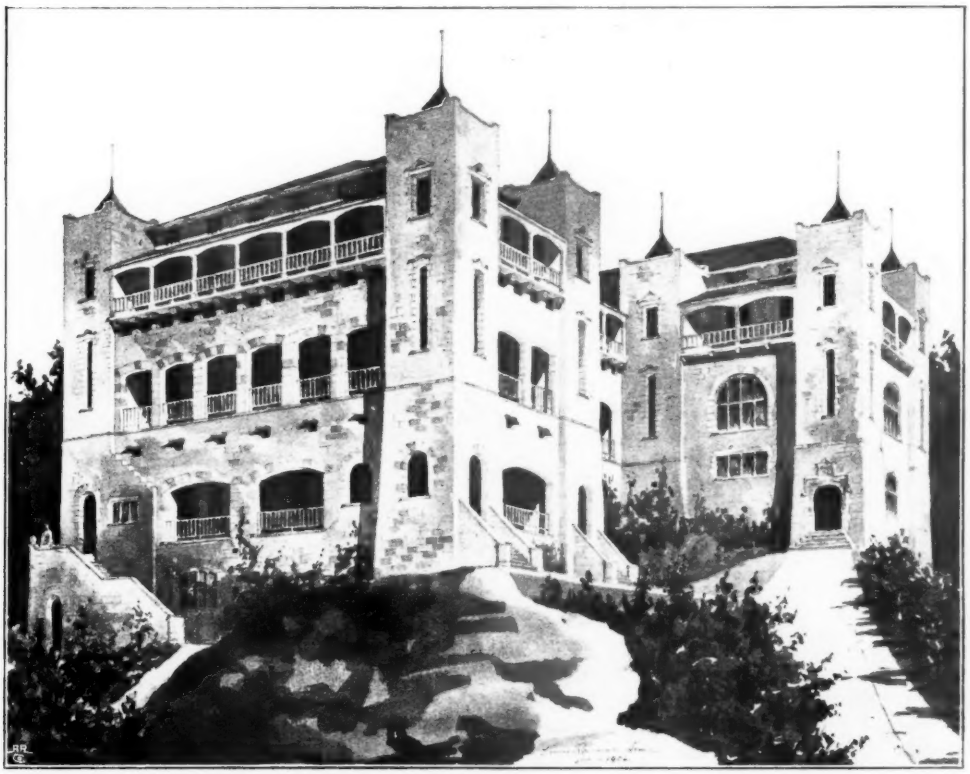

FIG. 4.—THE AGENCY, MOUNT ABU (James Ransome, Architect).

upon which the lines of masonry verandahs should be constructed, for it admits the maximum of light and air at a low level and affords shade and ventilation above. But it is perhaps fortunate, as far as the appearance of buildings is concerned, that these louvred screens are not entirely satisfactory, as, during the time that they are exposed to the sun, the heat radiated from them is considerable, and the substitution of masonry walls with apertures at ceiling level gives better results, since, provided that these apertures be of sufficient length and of less depth than the thickness of the wall in which they occur, they afford better ventilation and more light, without admitting the sun's rays.

It follows, therefore, that the appearance of an Indian building must necessarily be largely dependent upon the treatment given to its verandahs, and one of the chief difficulties

in this connection is that of expressing a sufficient feeling of solidity in a building of which so large a proportion of its main walls must be concealed.

The usual method of meeting this difficulty can be seen in the Agency Building, Mount Abu, in which projections, treated as towers, are introduced at the angles, where the necessity for light being less the extent of the openings can be reduced [fig. 4].

It will probably occur to most architects that these conditions should be favourable to the employment of classic colonnades, and that this was the opinion of the designers of the early European buildings is demonstrated by the fact that nearly all of them were thus treated. But if a verandah is to shade the walls of a building during the greater part of the day, it must not have openings of any great height above a distance from the floor equal to about two-thirds of its distance from the wall it is intended to shelter; and as on account of economy the width of verandahs does not, as a rule, exceed about 12 feet, it follows that the architrave of a colonnaded verandah should not be higher than about 8 feet from the floor.

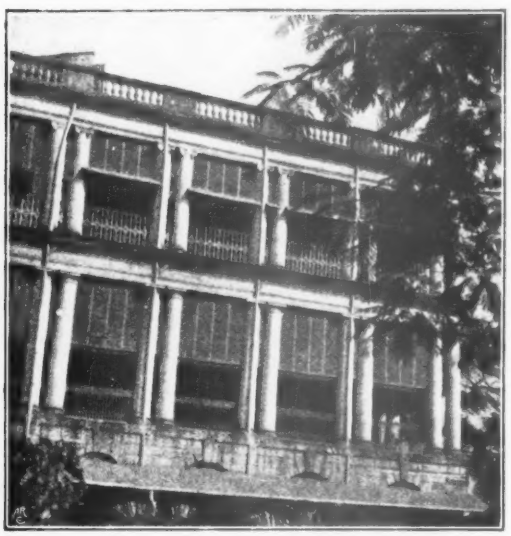

FIG. 5.—PRIVATE RESIDENCE, CALCUTTA.

Classic columns of such proportions applied to a building in which the rooms are 20 feet high would be difficult to treat successfully; but the alternative of making the colonnade the full height of the rooms, and blocking up the spaces between the columns with louvred screens, cannot be considered a satisfactory solution of the difficulty. Instances of this treatment are, however, to be found all over India, and the effect produced may be judged from photographs of the Bishop's Palace at Calcutta and many of the private residences in that city [fig. 5].

Some idea of the proportion that a verandah bears to the main walls of a one-storied building may be gathered from the photograph of a typical bungalow in the plains [*see headpiece*], and from that of the Banqueting Hall at Madras, to which a classic treatment, on rather different lines from those which I have described above, has been applied with no very great success.

These illustrations show that the application of classic architecture to Indian buildings is attended with difficulties; but the achievement of a successful Gothic building, under conditions which entail the concealment of its windows, is an even greater problem.

The High Court at Calcutta has suffered much from the various contrivances with which it has been disfigured with the object of rendering it more suited to the climate. It is a building of some pretensions, occupying one of the best sites in the city, and appears to greater advantage in a photograph than in reality, as its tracery and enrichments, which purport to be of stone construction, are very palpably of wood and plaster [fig. 7].

The Hong Kong Bank at Rangoon is another instance of a Gothic building similarly disfigured.

But it is in Bombay that the best examples of secular Gothic buildings are to be found, and though some of these have escaped the disfigurements to which I have drawn attention,

their immunity in this respect is evidence of a regard for their appearance rather than testimony to their convenience.

The Victoria railway station is a good instance of these, and though the quality and extent of its decoration are open to criticism, it is undoubtedly one of the finest European buildings in India.

The Municipal Buildings can hardly be said to be of Gothic design, but have sufficient of the characteristics of the style to justify their illustration in this connection.

The design of the Railway Offices shows a somewhat similar treatment, but its admirable grouping and excellent proportions more than compensate for the crudity of its detail.

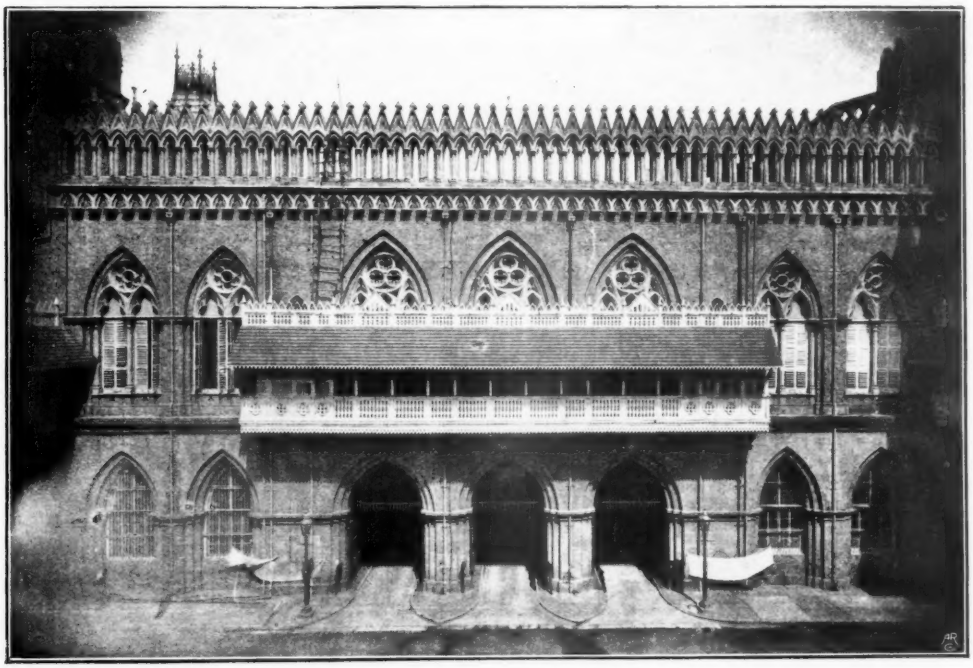

FIG. 7.—HIGH COURT, CALCUTTA.

In the European Hospital at Bombay, the introduction of screens and sunshades was probably anticipated in the original design, but they can hardly be considered æsthetically successful.

The treatment of the verandahs of the Cama Hospital, in the same city, is upon more conventionally Gothic lines, but it affords less protection from the sun.

The Gothic style is also much in evidence in the Indian clock towers, which are numerous, and for the most part over-ornamented. Probably the plainest of these is that which is being erected at Ludhiana, the design of which is based upon the well-known Campanile at Verona.

In ecclesiastical buildings it has been the custom to indulge Gothic traditions at the expense of any considerations of climate. No advantage appears to have been taken of the natural adaptability of cloisters to serve the purpose of verandahs, which are usually omitted from designs for churches ; and large unprotected east and west windows are frequently introduced. A natural disinclination to disfigure their appearance tends to discourage any

alterations which might mitigate their defects; and hence Indian churches are, for the most part, unbearably hot, and frequently useless for purposes of worship, during the hot weather.

In the Cathedral at Allahabad [fig. 8] the windows are in deep recesses and flanked by buttresses of considerable projection. This is an effective arrangement, and has the advantage of throwing the windows in shade during the greater part of the day.

In the design for the new military church at Lucknow [fig. 9], an attempt has been made to exclude the sun's rays entirely from the interior of the building, and also from its external walls, all of which, except those facing north, are protected by verandahs. Light and ventilation are admitted to the nave by means of a continuous band of low clerestory windows, which

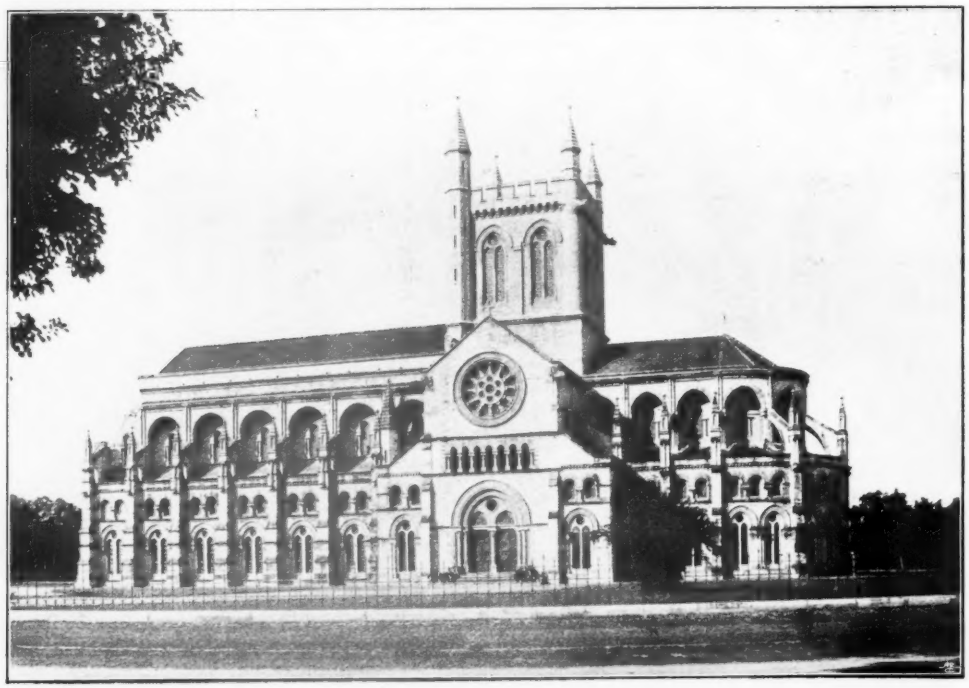

FIG. 8.—ALLAHABAD CATHEDRAL (Sir William Emerson, Architect).

on the east, south, and west sides are provided with double frames, of which those on the inside face of the wall are fixed at a higher level than those on the outer face—an arrangement which, it is hoped, will give satisfactory results.

The Imperial Secretariat at Calcutta may be taken as an example of Renaissance architecture as applied to Indian buildings. The effect which its arcaded verandahs would otherwise produce is marred by the sunshades with which its arches are blocked.

The Rangoon Secretariat is a building on somewhat similar lines, and has been disfigured by sunshades of a different type.

Another example of Renaissance work is in the Elphinstone Circle at Bombay, where the monotony produced by the repetition of arcading, unrelieved by any wall spaces or windows, is very striking.

The Army and Navy Stores at Calcutta is an instance of a building in this style, but

without verandahs. It is considered by many to be the finest building in Calcutta; it is certainly one of the hottest, and is not likely to escape the ultimate fate of others built on similar lines.

The design for the Secretariat at Nagpur [fig. 10] exemplifies an effect which verandahs treated with low-arched openings and top ventilation may produce upon a Renaissance building; and a similar arrangement, influenced by François Premier traditions, is demonstrated in one of the many designs which have been made for the Chief Court at Rangoon.

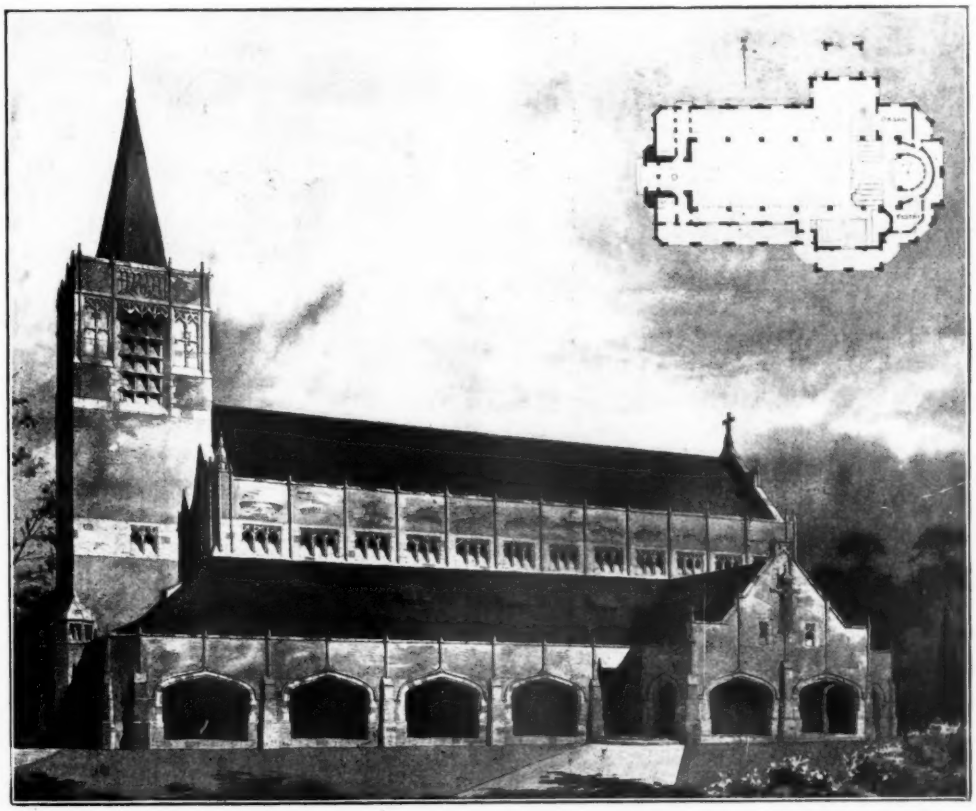

FIG. 9.—MILITARY CHURCH, LUCKNOW (James Ransome, Architect).

So far as protection from the sun is concerned, verandahs on the north side of a building are unnecessary; but where these are omitted, those on the east and west may still be important factors in the composition of a north elevation, as is demonstrated in the design for the Agricultural College at Pusa [fig. 11].

In many of the modern designs for buildings, attempts are made to follow the lines of native Indian architecture; but as such designs are, as a rule, based upon a very perfunctory study of the native work, which presents exceptional difficulties in the way of its successful adaptation to European requirements, the practice is not attended by very satisfactory results.

But as it is inevitable, and probably desirable, that European architecture in India should

be influenced by the native styles of the country, I will endeavour to give a rough outline of their chief characteristics and some illustration of the designs they have inspired.

For this purpose Indian architecture may be broadly classified under two heads—viz. Hindu and Saracenic. Instances of satisfactory structural forms are rarely to be met with in

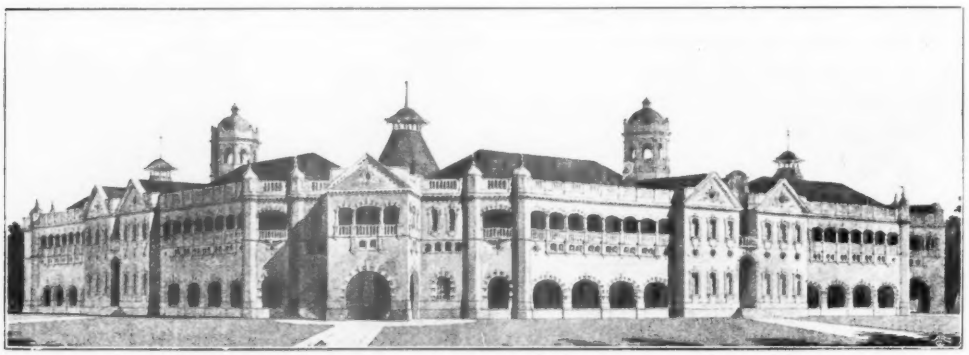

FIG. 10.—SECRETARIAT, NAGPUR (James Ransome, Architect).

Hindu work, which seems never to have shaken itself free of the timber and rock-cut traditions upon which it was based. Its outlines overwhelm rather than satisfy, and the majority of its buildings suggest more the restless piling of masses upon inadequate supports than any definite aspiration towards successful composition. Yet much of the Hindu work is covered with beautiful detail, and enriched with refined and graceful ornament.

One can hardly touch upon Saracenic architecture without some mention of the Taj Mahal; yet its conception is so immeasurably above that of any of the buildings which come under this heading, and its treatment in many respects so different, that it can hardly be regarded as

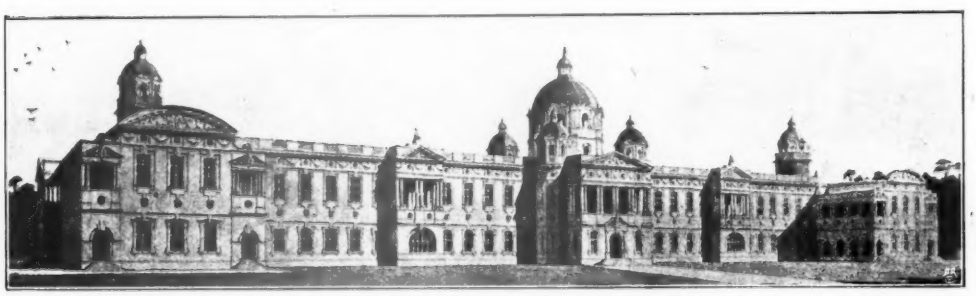

FIG. 11.—AGRICULTURAL COLLEGE, PUSA (James Ransome, Architect).

a typical example of the style. No photographs or pictures that I have seen of this masterpiece convey an adequate idea of its wonderful beauty, which seems to defy imitation and elude analysis. It is strange that such a monument to the power of simplicity should stand in a country so much in need of the lesson it should teach, and the fact that its influence upon the architecture of the country is imperceptible is perhaps even more surprising. Much of its effect is undoubtedly due to the increased play of light and shade, induced by its walls meeting at obtuse angles—a form of treatment which might be applied more generally to the walls of

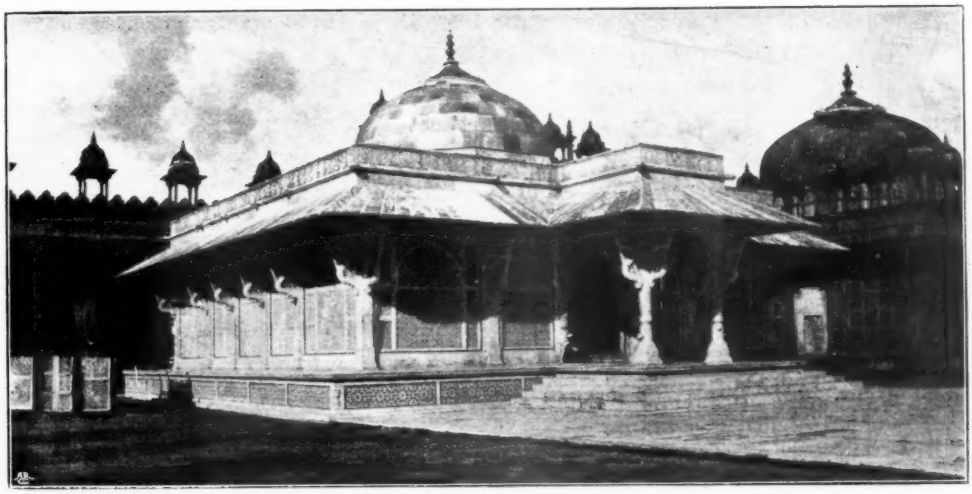

FIG. 12.—SALIM CHISTI'S TOMB, FATHPUR, SIKRI.

verandahs without detriment to their utility, and with some advantage to their appearance; for the excessive accentuation of right angles, produced by the brilliant sunlight of the plains, is not always beneficial to the appearance of a building.

The tomb of Salim Chhisti at Fathpur Sikri presents more of the characteristic features of Saracenic work, which, while it furnishes many useful suggestions, is, as a rule, too dependent for its effect upon expensive and unnecessary features to justify its faithful reproduction in modern utilitarian buildings [fig. 12].

A dome is not ordinarily an economic form of roof, and it is not easy to find any useful employment for minarets and the little domed structures with which the roofs of Saracenic buildings are usually decorated, and which play so large a part in their composition. Nor is

FIG. 13.—ALBERT MUSEUM, JAIPUR (Col. Sir Swinton Jacob, Architect).

there much need in European buildings for the finely pierced stone tracery which was extensively used in the windows and balconies of this style; or for those curious and typical features known as Jhomkes, examples of which are to be found on the gateway of the Taj.

On the other hand, the Chujja, or wide projecting slab cornice, which is one of the most characteristic features of Saracenic work, is exactly what is required to shelter clerestory windows and exposed walls.

The Kingras, or ornamented battlements, many of which are of very beautiful design, can be introduced effectively in place of the European parapet, while the great variety of form in the Saracenic arches affords sufficient scope for judicious selection.

FIG. 14.—THE NEW GENERAL POST OFFICE, BOMBAY (Mr. John Begg, Architect).

The style is also rich in oriels and balconies, designed in admirable taste and executed with considerable skill.

The museum at Jaipur is probably the most successful modern building in this style, and is a good example of the work of one who has devoted many years to the study of native architecture [fig. 13].

Other instances of modern Saracenic work may be found in:—

The Hospital at Bhavnagar.
The Police Station, Benares.
The Memorial Hall, Quetta.
The University at Allahabad.
The Zenana Hospital, Delhi.

The new General Post Office [fig. 14] which is being built at Bombay is a free adaptation of the style of architecture to be found in the ruined city of Bijapur. The treatment of the verandah openings is ingenious and effective, and the design furnishes many original and useful suggestions.

But it is in Madras that the influence of native architecture upon European buildings is most apparent, and some of the results which a predilection for this style may engender may be seen in—

The Bank, Madras [fig. 15].
The Post Office, Madras.
The Y.M.C.A., Madras.
The Law Courts, Madras.

In a design which was prepared for the North-Western Railway Offices at Lahore [fig. 16], an attempt has been made to employ such of the Saracenic features as could be considered serviceable upon a building whose main lines should be dictated by a strict regard to the

FIG. 15.—THE BANK, MADRAS.

exigencies of economy and utility. It is inevitable that the result of so deliberate a disregard of traditions should be open to the censure of those who hold that purity of style is essential to the success of a design; but in my opinion conditions in India are such as justify any departure from precedent which may tend towards the increased comfort of its buildings.

A competition was recently instituted in which architects practising in England were invited to submit drawings illustrating their suggestions for the external treatment of a block of offices of which a plan was supplied. Certain stipulations were made with a view to ensuring that the designs should be suited to the climatic conditions of the plains of India.

It may be inferred that the conditions imposed were not easy of fulfilment, since, out of over fifty applications, only twenty-eight designs were submitted. Many of these contain useful suggestions, and some few of the designs will be illustrated upon the screen. It is worthy of note that, although no stipulations were made as to the style of architecture which should be followed, in no instance has any attempt been made to adhere to European traditions.

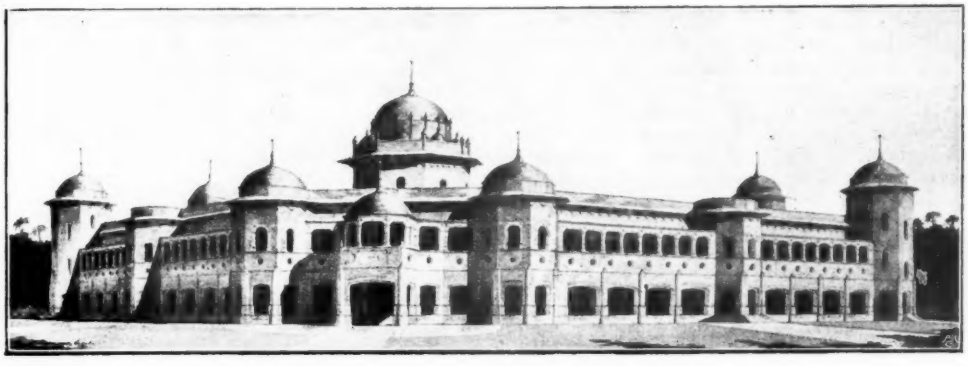

FIG. 16.—RAILWAY OFFICES, LAHORE (James Ransome, Architect).

DISCUSSION.

Mr. Thos. E. Collcutt, *Vice-President*, in the Chair.

Mr. R. F. CHISHOLM, F.S.A. [*F.*], who rose at the instance of the Chairman, said it had fallen to his lot, as perhaps the oldest living architect practising in India, to propose a vote of thanks to Mr. Ransome for his very able and interesting Paper. It was able and interesting for the reason that it covered a very large surface in as few words as possible, and it demonstrated, with great fairness and impartiality, an exceedingly difficult subject—the treatment of modern architecture in India from an Anglo-Indian point of view. As he (the speaker) had practised in India for upwards of thirty-five years, he could state that he had never heard anybody attack so difficult a subject in such an able way, because the author of the Paper had avoided "treading on anybody's toes." Mr. Ransome had grasped, and very ably placed before them, the one great difficulty in all Anglo-Indian architecture, viz. the treatment of the external wall; to avoid, on the one hand, leaving the external walls so open that the building appeared to be a mere cage of architecture, frequently only half concealing a more solid building behind with no architectural pretensions at all; and, on the other hand, to gain dignity and solidity by exposing a large surface of wall, to the detriment and inconvenience of the people who lived in the building. His own private opinion was that this great problem in Indian architecture had never yet been fairly met. The division of the whole of India into two great classes—Hindoo and Saracenic—was undoubtedly happy and true. But it must be remembered that India had imbibed its arts, including architecture, from five different sources: first, from China, on the north-east, came a wave of art through Thibet and Nepaul; secondly, from the same source came a wave of architecture into the south-east of India, greatly modified in its travels through Burmah and the Straits; thirdly came a wave of architecture from Egypt and from Arabia through Kattiawar and Cutch; fourthly came a wave of architecture on the north-west frontier from Europe and from Persia; and lastly came that very curious Byzantine wave which greatly modified all the native architecture of India, and culminated in that building of wondrous beauty, the Taj Mahal at Agra. He could thoroughly endorse Mr. Ransome's statement that no photograph conveyed the slightest idea of what that building looked like. It was really spiritual. One might as well take a beautiful child with rosy cheeks, blue eyes, and golden hair, and attempt to show what she was like by photographing her. All the styles he had noted spread out like fans, and overlapped and modified each other, so it would be seen that, although Hindoo and Saracenic divided the architecture of India into two convenient classes, this division did not go further than the division of all European architecture into Gothic and Classic. With regard to the modern treatment of buildings, as to how far they should be native and how far they should be European, this was a very difficult question to attack. At the expense of his reputation he had discarded "style" in all his buildings beyond what he could get out of the natives on the spot; he thought it would be a very good rule to anyone practising in India to accept the local materials, to do the best he could with the local labour, to work on the traditions of native art, and to observe also the golden rule that the amount of ornamentation put on a building should not exceed a certain ratio to the value of the materials which exhibited that ornament. With regard to the dome he understood Mr. Ransome to say that it was not an economical form of construction. He must, however, disagree with him on that point. The cost of the dome lay chiefly in the cost of the centering; but if the dome was turned on true Hindoo principles without a centre the cost of doming was very little more than the cost of walling. He himself had carried out these principles in domes varying from 16 up to 72 feet in diameter, and he had never had an accident of any kind. On one occasion, turning a very flat dome, there were horizontal rings and openings at the back which he had grouted up, and the moment the centre was closed the dome was perfectly stable. The domical form of construction, he thought, was worthy of more consideration than architects had given to it. The practical and constructive points Mr. Ransome had touched upon were so exhaustive, carried one into so many ramifications, and covered so much ground, that it was almost impossible to take them up. The Paper was rather one for careful consideration and digestion. They could not in one evening—or even in a week of evenings—decide any one of the questions he had brought before them; so in proposing the vote of thanks, which he had the greatest pleasure in doing, he would not attempt to do the impossible.

Mr. JOHN SLATER, B.A. [*F.*], said he was afraid very few present had sufficient acquaintance with work in India to enable them to discuss from any practical point of view the Paper to which they had listened with so much pleasure. It was a source of great regret to them that Sir William Emerson, who had done so much work in India, had been unable to come that evening. He himself could lay no claim whatever to

practical experience of work in India; but he remembered very nearly forty years ago, when he was a pupil of the late lamented Professor Roger Smith, that the Professor had just carried out some works in India, and he had the advantage of seeing the drawings made for them. With regard to Mr. Ransome's remarks about the natural building materials in India, it could not fail to have struck anyone who had seen Sir William Emerson's design for the Victoria Memorial in Calcutta that he had had to go to the expense of getting marble from Greece for that building, which he ventured to think—and he believed every one who had seen the drawings would agree with him—would be a very magnificent addition to the buildings in Calcutta. It might interest members of the Institute to know that that great Gothic genius William Burges in 1866 or 1867 designed a building for Bombay which was to be the School of Art there. The building was described in a Paper read before the Institute by Burges in 1867,* and it was interesting to notice how the genius of Burges showed itself in the new conditions under which he had to work in designing a building for a very hot climate. This building was never carried out—at any rate he assumed so from the concluding paragraph of Burges' Paper, which ran as follows:—"Such is, or rather was, my scheme for a School of Art in Bombay. I say 'was' because the last advices (not official) from India tell me that there is a report abroad that my scheme is to follow the fate of so many other schemes, viz. that it is to be put in the hands of the military engineers, who are to perpetrate a copy of the building we all so much admire at South Kensington." He happened to look up that Paper, and he thought it would be interesting to the Meeting to notice this fact that had occurred in Burges' history, and that that design of his had been commented upon in that room so long as forty years ago. Perhaps Mr. Chisholm would know whether Burges' design was ever carried out.

MR. CHISHOLM: No, it was not.

MR. SLATER.—With regard to some of the practical points touched upon in the Paper, he did not know whether any one had tried in India the use of slag wool for keeping out the heat. He could not help thinking that in a hot climate this stuff—which was absolutely proof against the attacks of insects of all kinds—might be used with very great advantage. With regard to ventilating the roofs, surely there would be no difficulty in having a space between the ceiling of the top room and the roof proper through which the air could circulate. That would have some effect in mitigating the heat which would beat upon the building. It was curious to note from Mr. Ransome's Paper that the same tricks were practised in India with regard to pointing as were practised here. The mortar when wet was so much the colour of the brick that the joints were invisible, and the workman ruled the joints according to his own fancy. Much the same kind of thing was done in London, where the abominable practice of tuck pointing existed. The bricks were smeared over with colours, and the lines, as a rule, were quite independent of the joints themselves. He was interested to hear what Mr. Ransome said with regard to the height to which verandahs in front of Indian buildings should be raised. When Professor Roger Smith read a Paper at the Institute in 1868 on Architecture in India,* he said that the verandahs outside the building ought to be the full height of the building itself. Practical experience, however, had shown that that was not altogether desirable, and Mr. Ransome's idea of keeping the verandah low was the plan that ought to be adopted. He seconded very heartily the vote of thanks, because the subject Mr. Ransome had brought before them was a very interesting one: and whatever they might think of the artistic character of some of the buildings illustrated, at any rate they had been exceedingly interesting.

MR. W. H. ATKIN BERRY [*F.*] said he had listened with the greatest pleasure to the Paper, and had looked with interest upon the slides Mr. Ransome had been good enough to show, so bringing before them some little bits of India; but he could not help feeling that it was impossible fully to appreciate the points of this subject without some personal knowledge of that country. It had been his good fortune, some years ago, to visit India, and to travel a little about the country; and although he had not had full opportunity for seriously studying its architecture, he of course received some impressions, although they might have been but passing impressions. One that he received very strongly was that all attempts at European architecture there were too dreadfully European. He did not say that in any sense of disparagement of the works of those who had attempted European architecture there, but as showing, to his mind, the fact that it was a fatal thing to attempt to transplant the traditional characteristics of other countries into one so entirely different as India. Apart from that consideration, there were many buildings in India, the work of Europeans, which in no sense deserved to be termed "architecture"; they were buildings, but of the most unsatisfactory kind architecturally. In many cases that was the consequence of those works having been carried out by men who had no pretension whatever to training as architects. It was well known that engineers had done there an enormous amount of building which passed as architecture. They knew what engineers'

* "Proposed School of Art at Bombay," TRANSACTIONS 1867–68, page 83.

* "On Buildings for European Occupation in Tropical Climates, especially India," TRANSACTIONS 1867–68, p. 197.

architecture was—he was not saying that unkindly—they had examples of it in England. It was because engineers had had such a free hand in architecture in India that there were so many marks of failure. But, on the other hand, he thought that even if their best architects were to put their best efforts into purely European characteristics for buildings in India, they would fail, for the reason he had stated. To be successful an architect must seriously study the traditional architecture of the country. It was a difficult subject, and difficult to grasp properly; but he believed that such grasp was really an essential secret of success. He thought they would have observed that from some of the illustrations shown that evening: many of them showed that architects had realised that fact, and had endeavoured to *study* (not exactly to *reproduce*) the traditional characteristics; and in proportion as they had done so they had approached success. With regard to corrugated iron roofs, and the practice referred to by Mr. Ransome of painting them red so as to "look like tiles," of course that was a childish superstition unfortunately but too prevalent, and a standing evidence of its failure. He had, however, seen corrugated iron in India treated very successfully both in appearance and from a practical standpoint. He had recollections of some bungalows in which there was no attempt to imitate tiles or anything of that kind, but the iron was painted white with the idea of keeping off the heat, and the effect æsthetically was very good. As regards hollow roofs and walls, he happened to know instances where the practice of double roofing had been adopted very successfully in India. With regard to Mr. Ransome's remark as to the difficulty of ventilating such a cavity, he had always been under the impression that if the air space was to afford protection against variations of temperature, endeavour should be made to seal it, so as to prevent a current of air passing through. If the air could be confined it would form a non-conducting cushion. He entirely agreed with Mr. Slater's remarks about slag wool, and he should be surprised if it were not used in India in the way suggested; he did not know whether it was so used, but Mr. Ransome could doubtless tell them. The beautiful slide they had seen on the screen of the brickwork in a building at Ludhiana showed a striking characteristic of the native Indian worker—viz. his extreme patience. He had no idea of hurrying; he seemed in fact to have no idea of time, but would patiently work for months and years at the most intricate detail without wearying. As to the Taj Mahal he could not say a word in addition to the praise which had been so eloquently bestowed upon it by Mr. Ransome and Mr. Chisholm, but he could confirm what they had said; no photograph, no drawing, no painting, no model that he had ever seen conveyed the slightest idea of the charm of that building. One might stand before it for hours entranced with its beauty. He was much impressed with the quality which Mr. Ransome had expressed so aptly in those few words—viz. "the power of simplicity" which the building showed. It was indeed a monument to the power of simplicity. Yet upon a close inspection it would be found that that building would bear examination almost with the microscope for the beauty and refinement and intricacy of its detail. He was a little disappointed that Mr. Ransome had not said more about the bungalows of India. He might purposely have confined himself to the more monumental subjects, but to architects interested in domestic architecture as applying to Englishmen's homes there was in the residential bungalows of India a great deal of interest. Many of the little hill bungalows he had seen—erected without any conscious effort after picturesqueness—seemed to have struck that quality naturally. Many of them were really very effective, but they were absolutely simple; there was no striving after effect; the picturesque had come to them as it had come to our English villages. These buildings were to a very large extent the work of Europeans as regards the design, but the structure was of course the work of natives. He had very great pleasure in supporting the vote of thanks to Mr. Ransome.

MR. W. HOWARD SETH-SMITH [*F.*] said he did not think he had even the claim of the last speaker to justify his making any remarks upon the subject of the Paper, for he had never been to India. At the same time the discussion had brought out one or two points which naturally occurred to one's mind: one was that the subject had been handled by Mr. Ransome chiefly to illustrate the *civil* architecture of India, and not the domestic, and therefore, perhaps, Mr. Atkin Berry's desires might have fulfilment in the future if they had the advantage of Mr. Ransome's kindly coming again and giving them more information on that particular subject. In relation, however, to the civil architecture he questioned very much whether there was any great advantage in endeavouring to copy—or to develop—the indigenous styles of civil work. Those styles had been almost wholly *ecclesiastical*. Mr. Chisholm had just been telling him that nearly the whole of the Saracenic—or the Hindoo—architecture there was on temples, tombs, or palaces; and the palaces were very few in number, and chiefly at Benares. Therefore there was just that point about it, which they would be glad to hear Mr. Ransome's opinion upon, viz. whether there was any use on the part of European architects in attempting to work on the lines suggested, or whether the effort to do so was likely to end in success. Was it any use their attempting to work on the traditional lines of Hindoo architecture? Would it not be very much better if they were to throw aside—as Mr. Chis-

holm had said—all *tradition*, and endeavour to treat new civil buildings from the scientific point of view, and upon the conditions which were necessary—those conditions which Mr. Ransome had so ably pointed out to-night? They should also like to hear a little more, or to be referred to some sources of information, which would enable them to understand the constructing of domes in the simple manner Mr. Chisholm had spoken of.

MR. CHISHOLM: I have a little semi-dome under construction now near Sloane Square which anybody can see. It is very small, but it shows the method of construction. It is not more than about half-finished.

THE CHAIRMAN: It would be interesting if you could in a few words describe the construction to the Meeting.

MR. CHISHOLM: The dome, if it is tied at the bottom with a circular tie, becomes perfectly stable ring by ring as it rises. With the foot tied in, it resembles a number of men standing in a circle leaning forward against each other. So long as the feet are held against something to prevent slipping, they can lean forward to a very considerable extent without falling, supporting each other by the pressure at the shoulders. The dome may not be quite stable as it rises, on account of the elasticity of the materials; there is a tendency of the inner rings to sink from undue pinching at the shoulders, and this may cause horizontal cracks on the extrados. If grouted as they appear, the stability is not endangered. The semi-dome under construction to which I have alluded the bricklayers objected to turn without a centre; but as soon as they imbibed the principle of construction they set to work at once. The semi-dome is a more difficult piece of construction than the whole-dome, because it exerts a slight outward thrust. The two inner corners require lateral support; with a good arch to give this support there is nothing to fear, and the moment after closure stability is attained by these two corners becoming part of an arch from wall to wall. I think I explained all this once before—many years ago—at the Institute.*

MR. E. W. HUDSON [*A.*], referring to the point as to the desirability of adopting the style of architecture indigenous to the country, asked whether as conquerors of India they were leaving upon the soil of that country the impress of their occupation so that in generations to come when the buildings there were probably in ruins, there would be the same evidence of British occupation as there was now in their own country of the Roman rule. Were they justified in adopting that style and carrying it out in the way in which it had been carried out; and if not, what was the alternative?

MR. SETH-SMITH asked whether Mr. Ransome would mind giving them his opinion upon the merits of the competition designs which had been thrown upon the screen—from the standpoint, that is to say, of the conditions which he had laid down as essential. Some of them appeared to be very beautiful as well as very suitable to the conditions which he said were essential.

THE CHAIRMAN remarked that he was afraid if they asked Mr. Ransome to do that it might lead to a very long discussion afterwards as to the relative conditions of the different designs.

MR. JAMES RANSOME [*F.*], replying to the last speaker, said he was afraid there was not sufficient time left them that evening to deal with the question of the competition drawings. He thanked the Meeting for the kind attention it had given to his Paper, and said he was very gratified to know that it had been found interesting. The subject was one of immense interest to him; but he had been a little fearful that his fellow architects in England might find it somewhat dry. The discussion which had taken place had been of considerable use to him. In India they suffered from lack of discussion—from lack of interest in the subject. People there were rather apt to take a design and say, "That is ugly," or "That is pretty," and to go no farther into the matter. If they were asked why it was ugly, or why it was pretty, or why it was suitable, or why unsuitable, they seemed to think that that had nothing to do with the subject. If it pleased them, it was good architecture; if it did not please them, then it was bad, so far as they were concerned. As to the desirability of copying the native work, that was a very difficult question indeed. His feeling was that as they occupied India they ought so to build as to leave their mark there; but he also felt that they ought not to leave their mark in the way they sometimes did! There was, as he had tried to point out, much in the native work that was very useful, and, even more, that was beautiful He thought himself that he should always copy what was useful in the native work, even if the result were such as to make some mongrel architecture. If they were patient in going upon those lines—working chiefly for use and then trying to beautify, putting the style of architecture second—in time they should arrive at something that would leave a satisfactory mark on their occupation of India. It was not, however, one man's work, or twenty men's work; it had to grow as all other styles had had to grow. He thought that was the right attitude. He had not touched much upon "bungalows" because he hardly agreed that they were beautiful, as a rule. He had been trying to recall instances of beautiful bungalows, but he could not do so. Nature often made them very beautiful.

* "New College for the Gaekwar of Baroda, with Notes on Style and Domical Construction" [TRANSACTIONS 1882–1883, p. 141]. Also in "Baroda Palace," pt. ii., Remarks on the Principles of Domical Construction, with illustrative diagrams [JOURNAL R.I.B.A. 11th June 1896, pp. 445 *sqq.*].

Sometimes, if their old roof had been left on—on account of the cost of putting on a new one—if the old shingles remained, they had mellowed and looked very well; but he did not think much of the modern up-to-date bungalow. He had acquired a house at Simla and tried to make it a beautiful bungalow, but he was afraid it was not. The best thing to do with the Indian bungalows was to cover them up with creepers; they would then certainly get a very picturesque effect. But Europeans in these days spend so little time in India that they will not spend much money on their buildings. He had tried to find out hollow walls in Indian buildings, but had not been successful. There were double roofs, of course, but that was hardly what he meant; he was dealing more particularly with the ordinary flat concrete roof, which was, as a rule, solid; and then he thought that if two thicknesses of concrete could be introduced instead of one, it must undoubtedly lessen the temperature transmitted through the roof. The feeling in India was that unless the hollow spaces were ventilated, they would get no advantage from them. Slag wool was not very much used. It would, of course, be a most excellent thing to put in; but things were very slow in India, and he could call to mind no instance of slag wool being used in building there. With regard to his remark about the dome being, under ordinary circumstances, not an economical form of roof, he had referred more to the restrictions that the domed roof very often placed upon the plan. If they were given a certain square area to cover, then very often the dome was an economic form of roof; but if they had to square their plans so as to cover the whole with domes, it became another matter.

9, Conduit Street, London, W., 28*th Jan.* 1905.

CHRONICLE.

The President's "At Home."

The "At Home" held by the President, Mr. John Belcher, A.R.A., at the Institute on the 16th inst. passed off successfully, and proved in every respect as agreeable and as much appreciated as these reunions have ever been since their inauguration by Sir Aston Webb in the first year of his presidency. Notwithstanding the severity of the weather—peculiarly painful and disagreeable on the 16th—members came up from all parts of the country, and there was no perceptible decrease in the numbers present compared with previous occasions. Of exceptional interest was the special show arranged by the President of sketch models and replicas in miniature of various examples of sculptural decoration designed in unison with architecture in modern work. This question of the association of sculpture with architecture, briefly touched upon by the President in his Address last November, is to be again brought before the Institute at the General Meeting of the 15th May next, when a Paper is to be read on the subject. Meanwhile all who partook of the President's hospitality on the 16th inst. are indebted to the gentlemen who contributed for their entertainment such an interesting display of the sculptor's art as applied to the decoration of buildings. The following is a list of the artists represented and of the objects exhibited on the occasion:—

Mr. Hamo Thornycroft, R.A.—

Sketch Model for a Memorial now being erected in Durban, S. Africa, to the four Natal Volunteer Regiments.

Sketch Model for the Bishop Creighton Memorial.

Mr. George Frampton, R.A.—

Four Sketch Models for the Spandrils on the entrance of the Art Galleries, Glasgow (Mr. John W. Simpson, architect).

Two Sketches for the Spandrils on the entrance to Electra House (Mr. John Belcher, A.R.A., architect).

One full-size Model of St. George for bronze erected at Radley College (Mr. T. G. Jackson, R.A., architect).

Photographs of various Monuments and Architectural Figures.

One Model for Wood Capital (Mr. C. Harrison Townsend, architect).

W. Goscombe John, A.R.A.—

Model of a Mural Memorial to the late Canon Guy, erected in the Chapel of the Forest School, Snaresbrook.

Model of a Panel of "Spring," carved in Caen stone and coloured, for a chimney-piece (Professor W. R. Lethaby, F.S.A., architect).

Sketch Model for a Memorial to the King's Liverpool Regiment to be erected at Liverpool.

Sketch Model for a group of statuary in majolica, the "Baptism of Christ" (Mr. R. W. Schultz, architect).

Mr. Alfred Drury, A.R.A.—

Bronze Statuette "Spring" (for marble figure), life-size, placed in Public Gardens, Auckland, N.Z.

Two Panels, "The Fine Arts" and "Philanthropy," for insertion on Pedestal of Statue of the late Sir Thomas Elder.

Statuette "Liberty" held in the hand of "Victory," New War Office (Photograph).

First Suggestion for Figure of "Peace," one of a series of eight groups for New War Office, to be placed on pediments, representing on one side "The Fatherless and Widow," and on the other "The Message of Peace."

Working Model for above in Plaster—to be executed in Portland stone, height of figures 10 ft. 6 in., surmounting Pediment.

Mr. H. Pegram, A.R.A.—

Model for Lunette over a Door inside the Union Bank of Australia, Cornhill.

Models of Bronze Panels placed over the Organ Stops, St. Paul's Cathedral.

Photographs of the great Candelabra at the west end of St. Paul's Cathedral.

Photograph of "Industry," Panel at Entrance of Imperial Institute.

Mr. Bertram Mackennal—

Sketch Model of Giant for Winchester House.

Sketch Model of two of the Figures on the Tower of the Royal Friendly Society's Building.

Two small Sketches, "Peace" and "War," part of Memorial to Queen Victoria.

A Model of Doorplate, and nine bronze Electric Switches.

Small Figure for pedestal representing "Art."

Photograph of Sketch for Tympanum for New Public Offices, Westminster, now in course of construction.

Sketch of Figure (decorative) from Pedestal of Queen's Statue.

Mr. F. W. Pomeroy—

Sketch Model of Pediment, Front of Belfast Town Hall (Mr. A. B. Thomas, architect).

Sketch Model of Memorial to Lord Dufferin and Ava, Belfast, to be erected in City Square (Mr. A. B. Thomas, architect).

Sketch Model of Revolving Globe for terminal of Dome on the New Electra House Buildings, London (Mr. John Belcher, A.R.A., architect).

Sketch Models of Two Pediments and of Two Pediment Figures for New Technical College, Liverpool (Mr. E. W. Mountford, architect).

Mr. F. Derwent Wood—

Sketch Model for a Mural Monument.

Sketch Models for the Figures on the New Kelvingrove Art Galleries, Glasgow (Messrs. Simpson & Allen, architects).

Sketches for Figures of "Labour" and "Prudence" on Commercial Buildings, Bothwell Street, Glasgow.

Mr. Henry Poole—

Design Model of a Group "Mermaids" executed in Portland stone for Cardiff Town Hall (Messrs. Lanchester, Stewart, & Rickards, architects).

Mr. Albert Hodge—

Photograph of Cartouch and Figures, and Cherubs' Heads &c. (Mr. John W. Simpson, architect).

Mr. C. L. Hartwell—

Model of Figure on Monument to the Memory of the Officers, Non-commissioned Officers, and Men of the Royal Sussex Regiment who fell in the S. African War (Mr. John W. Simpson, architect).

Dinner to Sir Aston Webb, R.A.

A Complimentary Dinner, given by the President and past and present Members of Council, to Sir Aston Webb, R.A., in recognition of the distinction lately conferred upon him by His Majesty, took place at the Savoy Hotel on the 17th inst. Over fifty guests were present, including, besides the principal guest, two other past Presidents, Sir William Emerson and Mr. J. Macvicar Anderson.

THE PRIZES AND STUDENTSHIPS 1905.

Council's Deed of Award.

The Designs and Drawings submitted for the Institute Prizes and Studentships are now on exhibition in the Gallery of the Alpine Club (entrance in Mill Street, Conduit Street, W.). The Council's Deed of Award, read at the General Meeting of the 23rd January, gives particulars of the competitions and the results thereof as follows:—

The Royal Institute Silver Medals.

(i.) *The Essay Medal and Twenty-five Guineas.*

Fourteen Essays on "The Development of Architectural Art from Structural Requirements and Nature of Materials" were received for the Silver Medal under the following mottoes:—

1. "Arch."
2. "Beauty is Truth, Truth Beauty."
3. "Boots? Spurs."
4. "Brunelleschi."
5. "Dil Aram."
6. "Hawk."
7. "I bide my time."
8. "Ictinus."
9. "Νίκη Ἄπτερος."
10. "Roslyn."
11. "S. Edmund King and Martyr."
12. "Suum Cuique."
13. "Ubique."
14. "X."

The Council have awarded the Medal and Twenty-five Guineas to the author of the Essay submitted under motto "Dil Aram" [*Miss Ethel Charles [A.], Cliff Cottage, Flushing, near Falmouth*]; a Prize of Ten Guineas and a Certificate of Hon. Mention to the author of the Essay bearing

the motto "Beauty is Truth, Truth Beauty" [*A. Romney Green, Foundry Meadow, Haslemere*]; and Certificates of Hon. Mention to the authors of the Essays submitted under the mottoes respectively of "Brunelleschi" [*J. Jeffrey Waddell, Drumoyne, Uddington, N.B.*]; "Hawk" [*J. Murray Kendall, 38 Canfield Gardens, S. Hampstead, N.W.*]; "I bide my time" [*Leslie Patrick Abercrombie, 13 Victoria Terrace, Prince Alfred Road, Wavertree*]; "Νικη Ἀπτερος" [*Walter H. Godfrey, 8 Glebe Place, Chelsea, S.W.*]; "S. Edmund King and Martyr" [*Cyril E. Power* [*A.*], 112 *Kenilworth Court, Putney, S.W.*]; and "Ubique" [*Hugh P. G. Maule, 16 Great Marlborough Street, W.*].

(ii.) *The Measured Drawings Medal and* £10 10*s.*

Seventeen sets of Drawings were sent in of the various buildings indicated, and under mottoes as follows:—

1. "Auld Reekie":—5 strainers (Banqueting Hall, Kensington).
2. "Clyde":—6 strainers (St. Michael's Parish Church, Linlithgow).
3. "Culdee":—6 strainers (Dunblane Cathedral).
4. Device of Circles:—5 strainers (Church of St. Mary, Cartmel, Lancs.).
5. Device of a Red Disk:—6 strainers (The Pazzi Chapel, Santa Croce, Florence).
6. "Duomo":—4 strainers (Peristyle to Dome, St. Paul's Cathedral).
7. "Ell":—6 strainers (Morden College, Blackheath).
8. "Erin II.":—6 strainers (Saint Benet's, Paul's Wharf, E.C.).
9. "Lux":—4 strainers (St. James's Church, Piccadilly).
10. "1903":—5 strainers (Greenwich Hospital).
11. "Porton-Craig":—5 strainers (Church of St. Monance, Fifeshire).
12. "Sundial":—6 strainers (Church of St. Peter, Lowick, Northants).
13. "The Nilghai":—4 strainers (Church of St. Swithin, Worcester).
14. "Thames":—5 strainers (Somerset House).
15. "Unicus":—6 strainers (Haddon Hall, Derbyshire).
16. "Wharfedale":—4 strainers (Bolton Percy Church).
17. "Y":—4 strainers (Church of St. Alphege, Greenwich).

The Council have awarded the Silver Medal and Ten Guineas to the delineator of Haddon Hall, Derbyshire, submitted under the motto "Unicus" [*Edward G. Wylie, 39 Airlie Gardens, Partickhill, Glasgow*], and Certificates of Hon. Mention to the delineators of Somerset House, London, and the Pazzi Chapel, Santa Croce, Florence, submitted under the motto "Thames" [*W. Harold Hillyer, Lyncroft, Shortlands, Kent*], and the device of a Red Disk [*Arthur R. H. Jackson, Royal College of Art, South Kensington, S.W.*].

THE TRAVELLING STUDENTSHIPS.

(i.) *The Soane Medallion and* £100.

Twelve Designs for a Royal Palace were submitted under the following mottoes:—

1. "Benedick":—6 strainers.
2. "Concrete":—6 strainers.
3. "Crumpets":—6 strainers.
4. Double B (device):—7 strainers.
5. "Ellipse":—6 strainers.
6. "H. M.":—5 strainers.
7. Lion rampant (device):—5 strainers.
8. "Nil Desperandum":—5 strainers.
9. "Omar":—6 strainers.
10. "Q.E.D.":—6 strainers.
11. "Roy":—6 strainers.
12. "Vive le Roi!"—6 strainers.

The Council have awarded the Medallion and (subject to the specified conditions) the sum of One Hundred Pounds to the author of the design bearing the motto "Crumpets" [*S. Herbert Maw, Wentworth Villa, Wentworth Street, Bolton, Lancashire*], and Certificates of Hon. Mention to the authors of the designs bearing the motto of "Benedick" [*Robert White Pickering, 25 Torrington Square, W.C.*], and the device of a "Lion rampant" [*W. S. A. Gordon, 20 Trafalgar Square, Chelsea*].

(ii.) *The Owen Jones Studentship and* £100.

Three applications were received for the Owen Jones Studentship from the following:—

1. W. B. Brown, jun.:—6 strainers.
2. James McLachlan:—6 strainers.
3. Harry Morley:—6 strainers.

The Council have awarded the Certificate and (subject to the specified conditions) the sum of One Hundred Pounds to *Mr. H. Morley, 66, Sydney Street, S. Kensington, S.W.*

(iii.) *The Pugin Studentship and* £40.

Seven applications were received for the Pugin Studentship from the following:—

1. A. R. Barker:—6 strainers.
2. Norman Culley:—5 strainers.
3. H. A. Dalrymple:—6 strainers.
4. Frank Dyer:—6 strainers.
5. E. Garratt:—6 strainers.
6. W. H. Godfrey:—6 strainers.
7. L. Wilkinson:—6 strainers.

The Council have awarded the Medal and (subject to the specified conditions) the sum of Forty Pounds to *Mr. Edward Garratt, 87, Penfold Street, Darlaston, nr. Birmingham,* and a Certificate of Hon. Mention and £10 10*s.* to *Mr. Hugh A. Dalrymple, 45, Judd Street, Bloomsbury, W.C.*

(iv.) *The Godwin Medal and* £65.

One application was received for the Godwin Bursary from *Mr. F. R. Hiorns* [*A.*], of 71, *Pepys Road, Wimbledon, S.W.*, and the Council have awarded to him the Medal and (subject to the specified conditions) the sum of £65.

(v.) *The Tite Certificate and* £30.

Nineteen Designs for an Hotel Lounge and Staircase were submitted under the following mottoes:—

1. "ABE":—3 strainers.
2. "Archilaus":—3 strainers.
3. "Atrium":—3 strainers.

4. "Bathon":—4 strainers.
5. "Dombey":—2 strainers.
6. Device of an Anchor:—4 strainers.
7. Device of a Thistle:—3 strainers.
8. "E Angle":—4 strainers.
9. "Martlet":—3 strainers.
10. "Moa":—2 strainers.
11. "Nit":—3 strainers.
12. "Oracle":—2 strainers.
13. "Palladio":—3 strainers.
14. "Pedestal":—1 strainer.
15. "Roma":—4 strainers.
16. "Scala":—3 strainers.
17. "Sol":—2 strainers.
18. "Veritas":—2 strainers.
19. "Vista":—3 strainers.

The Council have awarded the Certificate and (subject to the specified conditions) a sum of Thirty Pounds to the author of the design bearing the motto "Palladio" [*Robert Atkinson*, 29, *Sherwin Road, Lenton, Nottingham*], a Certificate of Hon. Mention and £5 5*s*. to the author of the design bearing the motto "E Angle" [*Alick G. Horsnell, South Primrose Hill, Chelmsford, Essex*], and a Certificate of Hon. Mention to the author of the design bearing the motto "Vista" [*C. L. Wright*, 66, *Bolingbroke Road, West Kensington, W.*]

The Arthur Cates Prize: £40.

Two applications for the Arthur Cates Prize were received from the following gentlemen:—

1. Vincent Hooper:—6 strainers.
2. F. Winton Newman:—6 strainers.

The Council have awarded the Prize to *Mr. F. Winton Newman* [*A.*], 31, *Savernake Road, Hampstead, N.W.*, and a Certificate of Hon. Mention to *Mr. Vincent Hooper* [*A.*], 19, *Elms Road, Redhill, Surrey.*

Prize for Design and Construction.

The Grissell Gold Medal and £10 10*s*.

Five designs for a Winter Garden in Iron and Glass were submitted under the following mottoes:—

1. "Irony of Fate":—3 strainers.
2. "Jachin":—3 strainers.
3. "Onward":—5 strainers.
4. "Rivet":—2 strainers.
5. "Tectum":—6 strainers.

The Council have awarded the Medal and Ten Guineas to the author of the design bearing the motto "Onward" [*James A. M. Hunter, Schoolhouse, Portlethen, by Aberdeen*].

The Ashpitel Prize 1904.

The Council have, on the recommendation of the Board of Examiners (Architecture), awarded the Ashpitel Prize to *Mr. Charles Lovett Gill*, 17, *Albert Street, Regent's Park, N.W.* Mr. Gill was registered *Probationer* in 1901, *Student* in 1902, and passed the Final Examination in November 1904.

The Travelling Students' Work.

Soane Medallist 1903.—The Council have approved the drawings executed by Mr. Edwin F. Reynolds, who was awarded the Medallion in 1903, and who studied in Egypt, Greece, Italy, and Turkey.

Pugin Studentship 1904.—The Council have approved the work of Mr. F. C. Mears who was elected Pugin Student for 1904, and who studied in Somersetshire.

The Deed of Award bears date 23rd January 1905, and is signed by Thos. E. Collcutt, *Chairman*; John Slater, Wm. Flockhart, Henry T. Hare, *Members of Council*; Alexander Graham, *Hon. Secretary*; W. J. Locke, *Secretary.*

Architects' Registration.

The following particulars concerning the position of architects in European countries and the United States, which have been collected for the purposes of the Institute Committee now sitting on the question of Registration, may be found interesting to the General Body of Members:—

Germany.

The profession is free.

Architects who have studied in the State High Schools can enter for the examination known as *The Government Architect* (Staat Baumeister) Examination.

This title is obligatory for Architects of Public Works. It is now almost always required for City Architects. Ordinary practising Architects desiring to hold an official position pass this examination.

The three Technical High Schools of Berlin, Hanover, and Aix-la-Chapelle grant this *diploma* after a course of four years. The other Technical Schools do not grant a diploma, but a *certificate* on leaving the school.

Austria.

The profession is free, as the Architect is regarded as an artist.

There are Government diplomas, but they are little sought after by artists, as they only have a *scientific* value.

Hungary.

The profession is free.

But an Architect holding an official position must be provided with a diploma granted by the Polytechnic School of Buda-Pesth, after a four years' course.

The Courts only recognise as official experts or "Directors of Buildings" holders of this diploma.

Holland.

The profession is free.

The State Polytechnic School of Delft grants a diploma of Architect-Engineer after a four years' course. This is in no way obligatory.

BELGIUM.

The profession is free.
No diploma at all.

SWITZERLAND.

The profession is free.
No diploma at all.

ITALY.

Compulsory diploma.
Granted by the Government on the recommendation of the Examination Commission of the Government "Schools of Application." The scientific side is dominant. The same diploma is given to the Architect as to the Engineer.

SPAIN.

Compulsory diploma.
Architect must pass examinations after his studies, and be provided with the diploma granted by the only two schools that exist in Spain: the Superior School of Architecture, Madrid, and the School of Architecture, Barcelona.
Diploma conferred through Minister of Public Instruction.

PORTUGAL.

The profession is free.
Diplomas granted by the State Schools of Lisbon and Oporto, but not obligatory in any way.

SWEDEN AND NORWAY.

The profession is free.
No diploma at all.

RUSSIA.

Compulsory diploma or certificate.
Diploma granted by the Imperial Academy of Fine Arts, the Moscow School of Architecture, and the State Polytechnic Schools.
Certificate granted to *bonâ-fide* practitioners and assistants after passing an examination held by the Technical Committee of the Minister of the Interior. This does not give the title of Architect, but the right only to practise.

GREECE.

The profession is free.
The Government gives no diploma, but the diploma given by the School of Art of Athens is sought for only by those who wish to occupy an official position.

TURKEY.

The profession is free.

UNITED STATES OF AMERICA.

The profession is free—except in the State of Illinois, where Architects must have a licence. This licence is given by examination by the State Jury, or from the diploma of the University of Illinois.

FRANCE.

The profession is free.
The Government gives diplomas to the nominees of the École des Beaux Arts, and the title "Architecte diplômé par le Gouvernement"; but these diplomas give no privileges or rights whatever. And no official need possess this diploma, or any other certificate granted by any examining body.

COMPARATIVE TABLE.

Profession is absolutely free in:	Profession is free, but Government officials require diploma in:	Diploma is required in:
Austria.	Germany.	Italy.
Holland.	Hungary.	Spain.
Belgium.	Greece.	Russia.
Switzerland.		Illinois, New Jersey, California (U.S.A.).
Great Britain.		
Sweden and Norway.		
United States (save in three States).		
France.		
Turkey.		
Portugal.		

Seventh International Congress of Architects, London, 1906.

The Council have voted a sum of £500 for the purposes of the International Congress of Architects to be held in London next year.

The following notice has been sent to all members of the Permanent International Committee, to Hon. Corresponding Members of the Institute, and to the Secretaries of all Foreign Architectural Societies:—

PRELIMINARY NOTICE.

ORIGIN OF THE CONGRESS.

At the closing meeting of the Sixth International Congress of Architects, Madrid, 1904, the Royal Institute of British Architects was commissioned by the International Bureau to organise the Seventh Congress in London in 1906, and members of the Royal Institute were appointed as members of the Permanent International Committee to form the nucleus of a Committee of Organisation.

The Council of the Royal Institute of British Architects have appointed additional members, and the Executive Committee have been formed, as will be seen below.

The Executive Committee have approached His Majesty the King, who has graciously consented to confer his patronage on the Congress, and H.R.H. the Prince of Wales has agreed to accept the position of Honorary President. Several distinguished personages, at the head of whom is H.R.H. the Duke of Connaught, have accepted the Committee's invitation to act as Hon. Vice-Presidents, and the Committee are now forming a General Committee of eminent architects, painters, sculptors, and engineers.

The Executive Committee are in communication with the various Foreign Architectural Societies with a view to obtaining their co-operation in the Congress.

Programme.

The Congress will be held from the 16th to the 21st July 1906.

The Programme of the Congress will consist of—

The Inaugural Meeting.

The discussion of Architectural questions of international importance, chosen and approved by the Executive Committee. A list of these themes will be published in the next notice, as soon as they have been selected.

Excursions to places of interest outside of London.

Visits to buildings and monuments in London.

One or more Soirées or Conversaziones.

An Exhibition of Architectural Art.

A Farewell Banquet.

Ladies will be admitted to the Inaugural Ceremony, Excursions, and visits.

It is hoped to constitute a Committee of Ladies, who will provide for the comfort of ladies visiting London for the Congress.

Rules.

As in previous Congresses, there will be two classes of Members :—

Contributing Members (*Membres Donateurs*) who contribute not less than £4 to the funds of the Congress.

Subscribing Members (*Membres adhérents*) who subscribe not less than £1.

Architectural Societies may inscribe themselves as Contributing or Subscribing Members by being represented by one or more delegates.

Members will be presented with the usual cards of identity, badges (*insignes*), and publications of the Congress.

This announcement must be regarded merely as preliminary, and the arrangements above mentioned are subject to revision. A more detailed programme will be issued in a few months' time.

The constitution up to the present date of the Committee of Patronage for Great Britain, the General Committee, and the Executive Committee is appended.

John Belcher, A.R.A., *President.*
W. J. Locke, *Secretary.*

Patron.

His Majesty the King.

Hon. President.

H.R.H. the Prince of Wales.

Committee of Patronage for Great Britain.

Honorary Vice-Presidents.

H.R.H. the Duke of Connaught.
H.H. the Maharajah of Jaipur.
His Grace the Archbishop of Canterbury.
His Grace the Archbishop of York.
His Grace the Duke of Devonshire.
The Most Hon. the Secretary of State for Foreign Affairs.
The Most Hon. the Marquis of Ripon.
The Right Hon. Lord Windsor.
The Right Hon. Lord Esher.
Lord Balcarres, M.P.
Sir Edward Poynter, P.R.A.
Sir Laurence Alma-Tadema, R.A.

General Committee.

Professor George Aitchison, R.A
Mr. R. Phené Spiers, F.S.A.
Sir Benjamin Baker, K.C.B., F.R.S
Sir John Wolfe-Barry, K.C.B., F.R.S.
Sir William Richmond, K.C.B. R.A.
Sir William Emerson.
Mr. W. Q. Orchardson, R.A.
Mr. Hamo Thornycroft, R.A.
Mr. George Frampton, R.A.
Mr. Alfred East, A.R.A.
Mr. Solomon J. Solomon, A.R.A.
Mr. J. Macvicar Anderson, F.R.S.E.
Mr. W. E. Riley.
Mr. F. T. Reade.
Mr. F. N. Jackson.
Mr. A. T. Walmisley.
Mr. H. H. Statham.
Mr. Maurice B. Adams.
The President of the Sheffield Society of Architects and Surveyors.
The President of the Leicester and Leicestershire Society of Architects.
The President of the Manchester Society of Architects.
The President of the Glasgow Institute of Architects.
The President of the Northern Architectural Association.
The President of the Bristol Society of Architects.
The President of the Nottingham Architectural Society.
The President of the Royal Institute of the Architects of Ireland.
The President of the Liverpool Architectural Society.
The President of the Birmingham Architectural Association.
The President of the Leeds and Yorkshire Architectural Society.
The President of the Devon and Exeter Architectural Society.
The President of the Dundee Institute of Architecture, Science, and Art.
The President of the York Architectural Society.

The President of the Cardiff, South Wales, and Monmouthshire Architects' Society.
The President of the Aberdeen Society of Architects.
The President of the Edinburgh Architectural Association.
The President of the Ulster Society of Architects.

And the *Executive Committee*, i.e.—

Mr. JOHN BELCHER, A.R.A., *President.*
Sir ASTON WEBB, R.A.
Mr. ALEXANDER GRAHAM.
Mr. T. E. COLLCUTT.
Mr. H. T. HARE.
Mr. JOHN SLATER.
Mr. LEONARD STOKES.
Mr. JOHN W. SIMPSON.
Mr. Thos. W. Cutler.
Mr. Reginald Blomfield, A.R.A.
Mr. Mervyn Macartney.
The President of the Architectural Association.
Mr. W. J. LOCKE, *Secretary.*

Names printed in small capitals are those of Members of the "Comité Permanent des Congrès Internationaux des Architectes."

The Strand Improvement.

The following memorandum has been drawn up for presentation to the London County Council:—

We, the undersigned, are anxious that the improvement of the Strand should be carried out in a manner worthy of so great an opportunity.

We desire to express our opinion that the frontage-line now proposed by the London County Council will have a bad perspective effect, and we trust it may not be too late for the Council to adopt some plan showing better consideration for the position of the churches of St. Mary-le-Strand and St. Clement Danes.

We also desire to protest against the height of the buildings already begun, and to express our hope that on the rest of the frontage the new buildings may not be so lofty as to overpower the two churches and Somerset House, which are, and should remain, the principal ornaments of the Strand.

Edward J. Poynter.	G. F. Bodley.
Hamo Thornycroft.	William F. Yeames.
T. G. Jackson.	Fred. A. Eaton.
L. Alma-Tadema.	R. Norman Shaw.
Ernest Crofts.	Thomas Brock.
Aston Webb.	Ernest Newton.
Ernest A. Waterhouse.	John Belcher.
W. B. Richmond.	Beresford Pite.
George Frampton.	Basil Champneys.
H. H. Armstead.	Reginald Blomfield.
G. H. Boughton.	Henry T. Hare.
Robert W. Macbeth.	C. F. A. Voysey.
J. W. Waterhouse.	Walter Crane.
Marcus Stone.	Mark H. Judge.

Standard Specification for Portland Cement.

The Engineering Standards Committee, representative of the Institution of Civil Engineers, the Institution of Mechanical Engineers, the Institution of Naval Architects, the Iron and Steel Institute, and the Institution of Electrical Engineers, has prepared a Standard Specification for Portland Cement. The Institute was represented on the committee dealing with this matter by Mr. Lewis Solomon [*F.*]. After some months of deliberation the committee, which consisted of some of the best-known engineers and Portland cement manufacturers, settled upon a standard specification, and a copy has been sent to the Institute for the information of members. The following letter accompanied the specification:—

The Engineering Standards Committee.
16th January 1905.

The Secretary R.I.B.A.

SIR,—I have the honour to hand you herewith for transmission to your Council a copy of the Standard Specification for Portland Cement recently issued by this committee.

In so doing I am desired to request that you will convey to your Council the committee's appreciation of the services rendered by your representative, Mr. Lewis Solomon, during the deliberations of the committee.

The committee trust that they may rely upon the further co-operation of your Council in bringing the enclosed Specification to the notice of the members of your Institute with a view to its adoption where practicable in their practice.—I have the honour to be, Sir, your obedient servant,

LESLIE S. ROBERTSON, *Secretary.*

It is urged on all architects who have not time to write their own specifications of cement or to test their own cement to make use of the specification supplied by the Committee, who are probably the best authorities on the matter in the country, and accordingly to specify their Portland cement as follows:—

"The Portland cement shall be of the quality described in the British Standard Specification for Portland Cement issued by the Engineering Standards Committee.

"The cement shall be that described in Clause 12 of the said Specification as (medium)* setting.

"The term 'consumer' or 'consumers' in the said Specification shall mean (....., architect).†"

"* Insert quick, medium, or slow, the three specific times named in the specification, according to the gradation of setting time.

"† Insert the name of the architect."

Preston School Competition.

The conditions of this competition provide that the architect's fee shall include payment for bills of quantities and other surveyor's work, settlement of accounts, and several extra copies of plans.

In reply to a letter from the Institute calling the attention of the Preston Education Committee

to the inadequacy of the remuneration offered, the Director writes that he cannot hold out any hope that his committee "will modify the remuneration offered to architects, or its terms."

In these circumstances members are requested to refrain from taking part in this competition.

American Appointment for Sir C. Purdon Clarke [*F.*].

Sir Caspar Purdon Clarke, C.I.E. [*F.*], Director for Art of the Victoria and Albert Museum, South Kensington, has been offered and has accepted the appointment of the presidency of the National Museum of America, the Metropolitan Museum in Central Park, New York, in succession to the late Director, General di Cesnola. Sir C. Purdon Clarke is to take up his new duties in the autumn.

National Registration of Plumbers.

From the Clerk of the Worshipful Company of Plumbers has been received a facsimile of the portable certificate for the year 1905 issued by the Company to registered plumbers. In the chief cities and towns of the United Kingdom the certificate bears the signature of the Secretary to the local district council. The colour of the date across the face is varied each year to facilitate identification. The certificate, or Registration Ticket, bears on the outside, printed in gold on a black ground, the words "National Registration of Plumbers" and the arms of the Plumbers' Company. Inside are the name, address, and signature of the holder and the signature of the Clerk to the Company. It is requested that complaints, if any, of work done by registered plumbers be addressed to the Company in order that they may deal with the matter in the public interest.

The late Thomas Blashill [*F.*].

Mr. Thomas Blashill died on Friday, the 20th inst., after a few days' illness, in his seventy-fifth year. The event was wholly unexpected, for as lately as the previous week he had attended at the Institute a conference with the Heating and Ventilating Engineers, and was then apparently in the best of health.

Mr. Alex. Graham, F.S.A., *Hon. Secretary*, in making formal intimation of the decease at the General Meeting of the 23rd inst., said:—It is my melancholy duty to announce the decease of our esteemed colleague Mr. Thomas Blashill. He was elected an Associate in 1866 and a Fellow in 1877; for several years he did active and good service on the Institute Council, was a member of the Board of Examiners for Architecture and of the Statutory Board, and had served on the Standing Committees of the Institute. I am quite sure there is no member present—indeed, no member of this Institute—who has not a pleasant word to say for Thomas Blashill. During the many years that he so honourably fulfilled the responsible duties attaching to the office of Superintending Architect of the London County Council he rendered to us who practise in London so much assistance in setting us right on vexed points of the Building Act that I am quite sure we shall never forget his good services. And not only there, but also here in this room where he was a constant attendant, and always ready to assist us in every way and to take part in our discussions. But whether in Spring Gardens in his official capacity, or here where he was ever a welcome member, he always brought with him an air of good fellowship that never failed him on any occasion; and I am quite sure that in the pleasant memories we shall always retain of Thomas Blashill we shall carry the thought with us that he was a very good fellow. It is our intention to send to Mrs. Blashill a letter sympathising with her in the great loss she has sustained, and expressing on the part of every member of this Institute our high appreciation of his merits and his worth, and our deep regret at the loss of one who had rendered such eminent services to the profession and to the Institute. I put this as a formal motion that such a letter be sent.

Mr. William Woodward [*A.*] said:—I only desire to add a few words to Mr. Graham's excellent tribute to the good nature of our friend Mr. Thomas Blashill in one aspect. I remember spending a very pleasant evening with him, and being surprised and delighted at the careful notes and sketches he had always made on his Continental journeys, though he devoted also many hours to the practical part of his visits. I am quite sure if the younger members of the Institute could go through some of the notes made by Mr. Blashill while on his holidays abroad it would do them much good. What Mr. Graham has said about the assistance he was able to render to us at Spring Gardens I thoroughly endorse. Although he was of course controlled to a large extent by the Building Act Committee, he always extended to his fellow architects every possible assistance in the carrying out of their work in London. I can only say for myself that I looked upon Mr. Blashill as a very dear old friend. We all know that he was one of the busiest of men, yet—as is often the case with busy men—he was able to give us the benefit of his presence here and at the kindred institution in Great George Street to read Papers and to help in the discussions. I feel that it is a lesson for all of us that one with such multifarious duties and preoccupations should be able to do so much for his fellow architects and as a member of this Institute.

Mr. E. W. Hudson: Might I add one word? As Mr. Blashill was a resident and member of St. Pancras Borough Council I feel that something should be said with regard to the great help and assistance he had been to that district and to its various charities.

He had acted as churchwarden upon more than one occasion, and from the interest that he took in the affairs of that parish with which it was my fortune to be professionally connected I am quite sure Mr. Blashill will be much missed. The work he had done there will remain as a memento of him, and will not soon be forgotten.

The funeral service was held at St. Pancras Church last Tuesday, and the interment took place at Highgate Cemetery. The Institute was officially represented at the ceremony by the Secretary, and there were present numerous members of the Council and ordinary members of the Institute.

A notice of Mr. Blashill's life and work will appear in a future issue of the JOURNAL.

The late George Hurst Stanger *F.*

Mr. G. H. Stanger, who died on the 15th inst. at his residence, Merridale Grove, Wolverhampton, at the age of 57, had been a Fellow of the Institute since 1892. He was a native of Nottingham, but had practised in Wolverhampton for over twenty years. He was the architect for the Union Cottage Homes at Wednesford, for the extension of the Burntwood Asylum, works for the Electrical Construction Company at Bushbury, extensions of the out-patient department at the Wolverhampton and Staffordshire General Hospital, the Moseley Village Board School, and the isolation hospital at Harrogate.

REVIEWS.

WALL COVERINGS.

Wall Papers and Wall Coverings: A Practical Handbook for Decorators, Paperhangers, Architects, Builders, and House Owners. By Arthur Seymour Jennings. Imp. 8o. Lond. 1903. Price 7s. 6d. [The Trade Papers Publishing Co., 365, Birkbeck Bank Chambers, High Holborn, W.C.]

To architects this volume is of some interest as well as to those for whom it has been more especially written, the young paperhangers. It is a useful contribution to the literature of one of those trades which are closely connected with the needs of modern domestic building. For by the use of paper or other wall and ceiling coverings a room may be made satisfactory or the reverse. There are many good hints in the chapter on hanging paper. It is not, however, to be expected that all will agree that "very pretty effects may be obtained by sticking common lace window curtains on the walls and then tastefully tinting and bronzing." This, it seems, was invented by an American enthusiast of St. Louis. When, again, Linerusta-Walton is extolled as "probably the highest class, in beauty and durability, of all relief decorations," the case cannot be argued, since it is a matter of taste. But, to give an opposite opinion, it might be said that for reception-rooms plain coloured papers, or for bedrooms those of the old chintz type, seem better than very "designed" ones; and that for freshness and simplicity, as well as beauty, an ordinary white lining paper coloured with distemper, after it has been hung, is an excellent wall covering provided the condition of the walls and the preparation for the papering and colouring have been well considered. But let it be colour and not always a pale and washed-out "tint" or "colour wash."

H. C. CORLETTE.

MINUTES. VI.

At the Sixth General Meeting (Ordinary) of the Session 1904–05, held Monday, 23rd January 1905, at 8 p.m.—Present: Mr. Thomas E. Collcutt, *Vice-President*, in the Chair, 36 Fellows (including 15 members of the Council), 40 Associates (including 1 member of the Council), 2 Hon. Associates, and visitors—the Minutes of the Meeting held 9th January [p. 184] having been taken as read and put for confirmation, Mr. H. Hardwicke Langston [*A.*] moved that a question he had asked at that meeting and the President's reply thereto be inserted on the Minutes.* The Secretary having explained that the matter had only arisen informally, and had consequently been omitted from the Minutes, the motion, seconded by Mr. G. A. T. Middleton [*A.*], was put from the Chair, and upon a show of hands was declared lost, four voting for and seven against it. The Minutes were then signed as correct.

The following Fellows, attending for the first time since their election, were formally admitted by the Chairman—viz. Charles Henry Brodie and William Arthur Aickman.

The Hon. Secretary, having announced the decease of Thomas Blashill, *Fellow*, moved, and it was thereupon

RESOLVED, That a letter be sent to Mrs. Blashill sympathising with her in the great loss she had sustained, and expressing on behalf of members their high appreciation of his merits and of his worth, and their deep regret at the loss of one who had rendered such eminent services to the profession and to the Institute.

A Paper on EUROPEAN ARCHITECTURE IN INDIA was read by the author, Mr. James Ransome [*F.*], Consulting Architect to the Government of India, and illustrated by lantern slides.

The Secretary having read the Deed of Award of Prizes and Studentships 1905, made by the Council under the Common Seal [*ante*, p. 206], the sealed envelopes bearing the mottoes of successful competitors were opened and the names disclosed.†

The Meeting then proceeded to the discussion of Mr. Ransome's Paper above mentioned, and a vote of thanks was passed to the author by acclamation.

The proceedings were brought to a close at 10 P.M.

* Mr. Langston's question had reference to the recent decision of the Court of Appeal in the case of *Robins* v. *Goddard* [*ante*, p. 136], where the construction to be placed on certain clauses of the Institute Form of Contract was in dispute. Mr. Langston was informed at the meeting of the 9th inst. that the matter would be referred to the Professional Defence Committee.

† The names will be found printed immediately after the mottoes in the Deed of Award.